

Application Summary Sheet

Form A

ARIZONA COMMISSION ON THE ARTS

Applicant: **Bead Museum**
Project Dir. Judy Butzine
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Application Number: **112-05**
Category: **MULTI-DISCIPLINARY PROJECTS**
Project Title: The Story of Yoruba Beaded Art

Discipline: 05
Project Discipline: 14
Activity Type: 21
Legislative Dist: 012
Congressional Dist: 002

Address: 5754 W. Glenn Drive , Glendale, AZ 85301
County: Maricopa

Authorizing Official: Susan Fitzgerald

Applied Last Year: **Yes**

REQUEST

Total ACA Grant Requested: \$3,500

Grant Amount Recommended: \$2,550

Previous Years Funded: ☒ FY2004
☒ FY2003
☒ FY2002

Rank: **H**

Other applications from this organization: **062-05 GOS II**

Supplemental Materials: ☐ Slides ☐ CDs/Tapes ☐ Season Brochure ☐ Other:
☐ Photos ☐ Video ☐ News Clippings

Panel Comments:

Bead Museum, 112-05, The Story of Yoruba Beaded Art

Strengths:

J - Ties the visual to the performing arts.

Strong community ties.

Are making the connections to beads in this culture with the schools and the public in an interactive way.

Have a history of doing good curriculum. Have proven they are educating well.

Have a track record.

Appealing project.

Quality and creativity is high and unique.

Have given context to the exhibit.

Can handle the administrative and fundraising tasks. Explained their deficit.

Applicant Name: The Bead Museum

Contact Person and Phone Number: Judy Butzine, Outreach Coordinator, (623) 931-2737

Project Title: The Story of Yoruba Beaded Art and Its Importance to Black History

Grant Dates: July 1, 2004-June 30, 2005

Summary: The Bead Museum is requesting \$3,500 to create and present a collaborative multidisciplinary arts and education program including an exhibition of Yoruba artworks, that examines and explores the Yoruba culture of West Africa and its contextual importance to Black History with an overview of Black artists, poets and inventors.

Narrative

1. Artistic quality and creativity of the organization.

The mission of the Bead Museum is to promote the historical, aesthetic, and cultural significance of beads, beadwork, and related objects from ancient, ethnic, and contemporary cultures. One of the primary goals of The Bead Museum is to embrace community participation and respond to the community's needs by integrating the arts (visual, literary, storytelling, performing and musical) with literature and social studies within a school environment. *The Story of Yoruba Beaded Art and Its Importance to Black History*, speaks directly to the museum's mission by presenting the collaborative visual arts and education project with an overview of Black History (poets, artist and inventors), plus the music & performing arts of Yoruba culture & its relationship to Black History. To support the vision of The Bead Museum in presenting exhibitions of the highest artistic level of artistic with an accompanying multidisciplinary lesson unit published on the web, ACA Project Grant funds will be used to defray costs of guest artists, consultants, educational & documentation materials and professional fees.

The timeline of the project will be February 2004—August 2005. This includes contacting community partners, research, writing lesson unit and exhibit text, photography, presentation of the project in the schools, and presenting the exhibit/education program on the internet. Although ACA grant period ends June 30, 2005, programs will continue through the summer of 2005.

Guest artist, consultants and partners include: Dr. Dianne Anderson-Nickel, music teacher, and Susanna Yazzie, visual arts instructor, at Hamilton School, inner city of Phoenix, (to design a collaborative visual arts, musical and educational lesson unit); COBA (Consortium of Black Organizations & Other For the Arts) & Dr. Eugene Grigsby (to provide research material for the exhibit and lesson unit and Yoruba beaded objects and images for exhibition); Melanie Ohm, ASU Herberger College of Fine Arts Outreach Director; Dr. Mark Sunkett, ASU Music Professor, (an expert in African drumming, along with involving his own students in the project); ACA Roster Artists, **Kawambe-Omawale Dance & Drum Theatre and **Keith Johnson, African drum and percussion artist; and **Rebecca Ross, photographer. Johnson will be an artist in residence for 6 weeks at Hamilton and the Kawambe dancers will present 4 musical workshops to integrate the literacy component of *The Story of Yoruba Beaded Art*. Dr. Sunkett will present two Hamilton School assemblies & two classroom workshops. **The rationale for selecting the artists, consultants and partners for this project grant** is to bring together the highest caliber of researchers, artists, educators and community partnerships to a) offer the best possible arts experience; b) present authoritative research; c) meet and exceed educational standards required by the Arizona Education and Arts Standards; d) involve community partners to expand our ability to serve the cultural, educational and artistic needs of our community. **The Bead Museum's planning and communication process for this project** has relied on past professional interactions, having established strong community partnerships with organizations with similar goals and objectives. Judy Butzine and Christy Puetz met with teachers, administrators and artistic staff at the

Hamilton School to integrate the social studies, literacy and multidisciplinary arts programs for 200 participating students from the 3rd, 4th and 5th grades. The remaining community partners, artists & other professionals have been contacted and are helping define the scope & breadth of the exhibition, artistic and educational components of the overall project enabling us to achieve far more than we could ever accomplish with limited staff and financial resources of the museum as a sole entity. **The project's artistic goals contribute to the artistic growth of The Bead Museum** by presenting the rich artistic and cultural heritage of the Yoruba people. The Yoruba are a West African people occupying the African nations of Nigeria and Benin since the 11th century with the greatest percent of Africans enslaved for the New World labor force. The arts of the Yoruba are numerous and are inseparable from their daily lives. Yoruba mask-making traditions have resulted in a great diversity of masks & other significant wooden beaded forms *honoring ancestors, providing identity for a people and creating material forms of thanksgiving to these peoples' multiple deities*. No other African culture has beadwork as colorful, culturally meaningful and significant to the culture's cosmology (creation myths & stories) as the beaded art forms & textiles from the Yoruba culture. ***The Bead Museum is now able to bring Yoruba Beaded Art to our region and explore the splendor of these African people's culture in its exhibition space to support this Yoruba/Black History project.***

II. Ability of the project to serve the needs of the community

The museum serves a variety of communities simultaneously. First, the museum serves the general public, including local, state, national, and international residents. People from all 50 states and 30 countries visited the museum last year. c) In 2004-2005 we anticipate approximately 25,000 new and returning visitors to the museum. d) The Hamilton School project will serve 200 children, but there will be multiple schools simultaneously utilizing the on line lessons. Three years ago the ACA supported a bead/education project that examined and explored the pre-Columbian Huichol culture through the visual arts of that culture with funding to include an exhibition & lesson unit posted on the Internet www.beadmuseum.org (Huichol on menu) for community outreach to schools and after-school sites. From that web site we continue to reach thousands of children and adults yearly. We hope to interact with even more people by posting the Yoruba Beaded Art Project on the web. **Describe how this project serves the needs of your community:** The schools in our community are in great need of arts and cultural programming within their curriculum. Specific learning elements of the Yoruba/Black history lesson unit will be identified and integrated into this multidisciplinary arts' project including Social Studies and Literature (core knowledge classes) by museum education staff. By creating the posters & education booklets the museum continues to support & expand its own bead research and act as a resource for arts/social studies lessons that comply with Arizona Standards of Education. This kind of programming goes beyond the artistic boundaries of other museum exhibitions by incorporating musical and performing arts within the scope of the total project. The project also identifies *key elements for arts education* that can engage many different audiences through Internet dissemination. **The success of this project will be measured through** qualitative and quantitative means by tracking how many people were served; the level of public interest (requests for additional programming, publicity, etc.); the quality of the exhibit, programs, and materials in meeting or exceeding professional museum and educational standards; and e) completing the project within the projected budget and on time. Other schools in addition to Hamilton will be asked to use the curriculum and seek their own musical resources to provide this same rich multidisciplinary exposure.

Included in this packet is a *National Arts Educational Journal* article published Nov '02, by two teachers at a school site who utilized The Bead Museum Huichol internet lesson & wrote of the success of its use in their classroom. We want to build upon this success by creating an expanded assessment tool that will include:

- Student participants will be guided in a written reflection that will include answering four Questions: 1.) What name have you given your beaded human form? 2.) What culture does the beaded wooden form represent? 3.) Discuss the significant meaning of the artwork you created; and 4.) Discuss how this art making and musical project was relevant and meaningful to you.
- A student rubric (scale 1-5) will be created, based on participation in the total process.
- There will be an exhibition of the youths' artworks and music along with their written reflections in public spaces throughout the community, including The Bead Museum.

The Museum plans to co-author articles for various art education & education journals and send proposals to national and international educational conferences about this program.

Members of the communities we are seeking to reach have been involved in the development of the project since its inception and will continue to be involved through the duration of the project.

Upon completion of a recent Bead Museum program at Hamilton School, in October-November 2004, the teachers requested an additional opportunity to partner with the museum. From those discussions this project evolved. **Promotion of the project** will include direct mail; Internet marketing; media releases; personal contact with media, education, arts, and city tourism; flyers at the museum and other organizations and cross promotion with our community partners.

III. Administrative ability of the applicant organization to carry out arts programs, etc.

Judy Butzine, the project director and Outreach Coordinator, not only guided the 2000-01 Huichol project for the museum, but she has volunteered almost six years with The Bead Museum and donated thousands of dollars to this cultural site. She has been honored by the *Arizona Republic* with a half page editorial of her art achievements in the community. Butzine was selected by the Arizona Arts Education Association as the Art Advocate of 1998 and will see this project through to completion. Judy will be supported in the project by The Bead Museum's staff Education Coordinator, Christy Puetz.

IV. History of the organization in presenting, producing, or serving the arts.

Incorporated in 1986 as a 501© 3 non-profit organization by founder Gabrielle Liese in Prescott, Arizona, The Bead Museum is a resource for bead enthusiasts, artists, collectors & researchers in the field of beads & adornment. Moving to a larger space in Glendale, AZ., in 1999, the museum now attracts thousands of visitors each year. The Gabrielle Liese Research library opened in 2002, with a collection of over 3,000 books, periodicals & other research materials on beads, bead making, art, art history, cultural studies and exhibitions. In 2003, The Bead Museum was designated as the recipient of the Peter Francis, Jr. collection of bead research, adding a highly esteemed collection to its library. Augmenting its exhibitions, The Bead Museum offers nationally recognized educational programs to children, youth and adults, along with an active Community Outreach program to bring The Bead Museum programs into schools, community centers, senior centers and other populations. Reflective expression and art-making activities are a vital part of education and outreach, allowing participants to synthesize their experiences into a creative project. In addition hands on classes are offered in jewelry making, and other bead creations to students who wish to learn the art of beading. The Bead Museum has consistently produced artistic and stimulating exhibitions, and has worked collaboratively with academia, other museums, arts organizations, contemporary artists, and libraries to serve the arts and bring the story of beads to the public. (Please refer to the list of exhibitions and projects). **In past projects**, the museum did not allocate enough project funds toward professional artistic and educational services—creating a void in a visual and documented history of the museum's exhibits and programs. This project will focus funds on professional photography, graphic arts, audio-video production, and publishing exhibition educational materials—both in print and on the internet—for the project to be useful to future audiences, researchers, artists and educators. The museum's current exhibition, *The Bead Trail*, utilized many professional and community partnerships. We have learned by the success of *The Bead Trail* how vital these partnerships are to our organization's success.

Project Budget

Outline below the budget for the specific project described in this application. Itemize expenses in each category. Refer to the Glossary for explanation of terms. Please round numbers to the nearest dollar. *This form automatically calculates totals; the "0"s will change to totals once you've entered your figures. Tab through form to get accurate totals.*

EXPENSES

Expenses (cash only)

1. Salaried Personnel/Staff
 - a) Administrative # of staff _____ \$ _____
 - b) Artistic # of staff _____ \$ _____
 - c) Technical/Prod # of staff _____ \$ _____
2. Contracted Services
 - a) Artists \$ 5,800
 - **Debra Ross \$2,200
 - **Kawambe-Omawale Drum & Dance \$1,000
 - **Keith Johnson, Drum \$1,600
 - Dr. Mark Sunkett \$1,000
- b) Consultants/Other Experts \$ 1,500
 - COBA (Consortium of Black Organizations & Others For the Arts) \$500
 - Website Development \$1,000
3. Production Expenses \$ _____
4. Space Rental \$ _____
5. Travel \$ _____
6. Marketing/Promotion \$ _____
7. Remaining Operating Expenses \$ 4,800
 - Education: Graphics \$500
 - Curriculum Development \$800
 - Educational Materials \$3,500
8. Total Cash Expenses \$ 12,100

(Total Items 1 thru 7)

Cash Income (Revenue + Support) Revenue (earned income - cash only)

9. Admissions \$ 2,000
 - Membership, Museum admissions, tours & workshops
10. Contracted Services \$ _____
11. Other Revenue \$ _____

Support (contributed income)

12. Corporate Contributions \$ 1,350
 - Bead Societies
 - APS
13. Foundation Grants \$ 2,500
 - Az. Community Fdn.
14. Other Private Contributions \$ 2,000

Government Support

- a) Federal \$ _____
- b) Regional \$ _____
- c) State (do not include this request) \$ _____
- d) County \$ _____
- e) City \$ 750

Total Government Support \$ 750

16. Applicant Cash \$ _____
17. Cash Income Without Grant \$ 8,600

(Total items 9 thru 16)
18. Grant Amount Request \$ 3,500

19. Total Cash Income \$ 12,100
(Total Items 17 and 18)